

SCREEN SCENE

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BLADE RUNNER- THE DIRECTOR'S CUT

At last, an opportunity to see Ridley Scott's seminal science fiction movie in the form that the director originally intended. And now that it's been restored to its former glory, it is easy to understand why the producers thought it needed altering in the first place. In its theatrical release version, *Blade Runner* was a flawed masterpiece; in this restored version, it is, quite simply, a masterpiece.

Ironically, the director's cut is more notable for what is missing than for what has been restored. Gone is the appalling *film noir* voice-over by Harrison Ford; gone too is the absurd, obviously tacked-on ending where blade runner Deckard (Harrison Ford) and the replicant Rachel fly off into the sunset. The voice-over was added by nervous producers in order to clarify and explain the storyline, but its redundancy is reinforced here by the fact that the film makes perfect sense





without it.

The 'happy ending' made no sense either, completely contradicting what we already knew about Rachel's built-in termination date.

The restored material includes extended romantic scenes between Deckard and Rachel which flesh out their relationship, and a bleaker, more ambiguous ending where they may or may not escape. More crucially, although more cryptically, Deckard's unicorn dream is echoed by the origami figure left by seedy cop Bryant's right-hand man Gaff (Edward James Olmos), hinting that Deckard himself is a replicant - is this image nothing but an implant, like Rachel's treasured childhood memories?

Of course, everything that was great about even the theatrical version remains: f/x man Douglas Trumbull's extraordinary futuristic cityscape, Vangelis' electronic score and, best of all, Rutger Hauer's complex portrayal of doomed replicant Batty.



